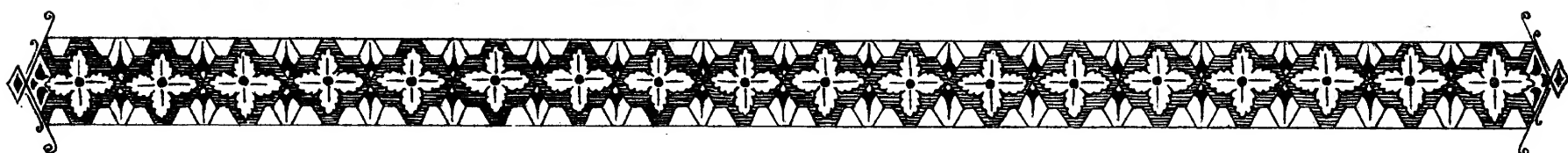
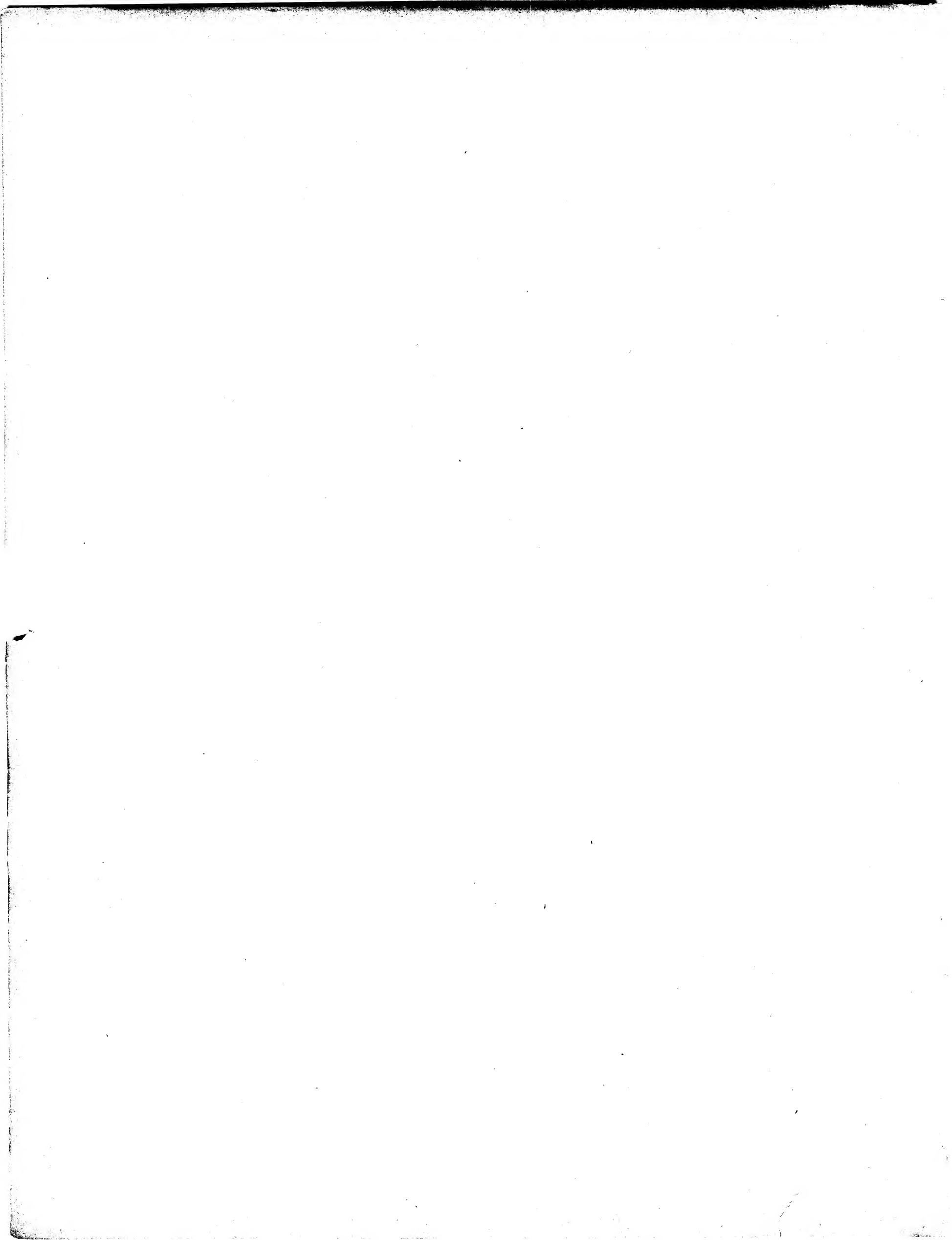


E. A. MAC DOWELL.



BRESLAU,
Julius Hainauer.

NEW YORK,
G. Schirmer.



Vier Stücke

für das
Pianoforte
von

E. A. MAC DOWELL.

Opus 24.

- Nº 1. Humoreske M 1, 25 Pf.
Nº 2. Marsch „ 1, 50 „
Nº 3. Wiegenlied „ 1, 25 „
Nº 4. Czardas „ 1, 50 „

Mit Vorbehalt aller Arrangements.

Eigenthum des Verlegers für alle Länder. Eingetragen in das Vereinsarchiv.

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Hofmusikalienhändler S.M. des Königs v. Preußen.

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Humoreske.

E. A. Mac=Dowell, Op. 24. I.

Allegretto humoristico.

p

cresc.

p

pp legg.

legg.

System 1: Treble and bass staves. Treble staff has a triplet of eighth notes marked *ten.* and a first ending bracket. Bass staff has a triplet of eighth notes marked *ten.* and a first ending bracket. Dynamics include *p* (piano) and *ten.* (tension). Measure numbers 27 and 34 are indicated on the right.

System 2: Treble and bass staves. Treble staff has a triplet of eighth notes marked *dim.* and a first ending bracket. Bass staff has a triplet of eighth notes marked *dim.* and a first ending bracket. Dynamics include *pp* (pianissimo) and *soave* (softly). Tempo markings include *calando rit.* (deceleratingly) and *con 2 Ped.* (with 2 pedals). Measure numbers 34 and 41 are indicated on the right.

System 3: Treble and bass staves. Treble staff has a triplet of eighth notes marked *poco rit.* and a first ending bracket. Bass staff has a triplet of eighth notes marked *poco rit.* and a first ending bracket. Dynamics include *dolciss.* (sweetest). Measure numbers 41 and 42 are indicated on the right.

System 4: Treble and bass staves. Treble staff has a triplet of eighth notes marked *con anima* (with spirit) and a first ending bracket. Bass staff has a triplet of eighth notes marked *con anima* and a first ending bracket. Measure numbers 42 and 43 are indicated on the right.

System 5: Treble and bass staves. Treble staff has a triplet of eighth notes marked *con anima* and a first ending bracket. Bass staff has a triplet of eighth notes marked *con anima* and a first ending bracket. Measure numbers 43 and 44 are indicated on the right.

*) Denjenigen, welchen der strenge Styl der Quintenfolge als zu humoristisch erscheint, seien obige Aenderungen der Bassstimme bestens empfohlen.

pp delicato

62

+ Ossia.

dolce

63

con anima

64

sempre cresc.

65

66

p con grazia. 91

giocoso e poco stretto 97

p *pp* *legg.*

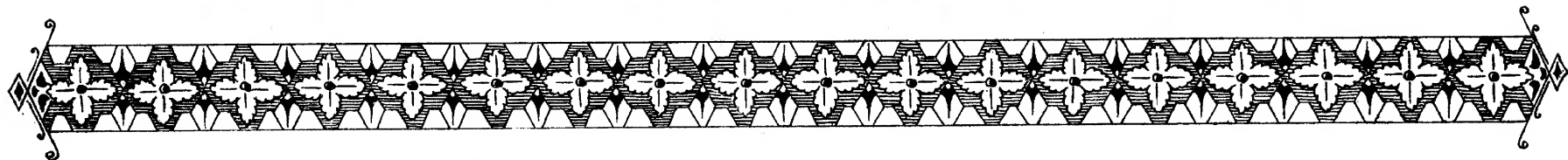
legg. 102

p *dim.* *poco rit.* 109

perdendosi *Presto* *ppp* 118

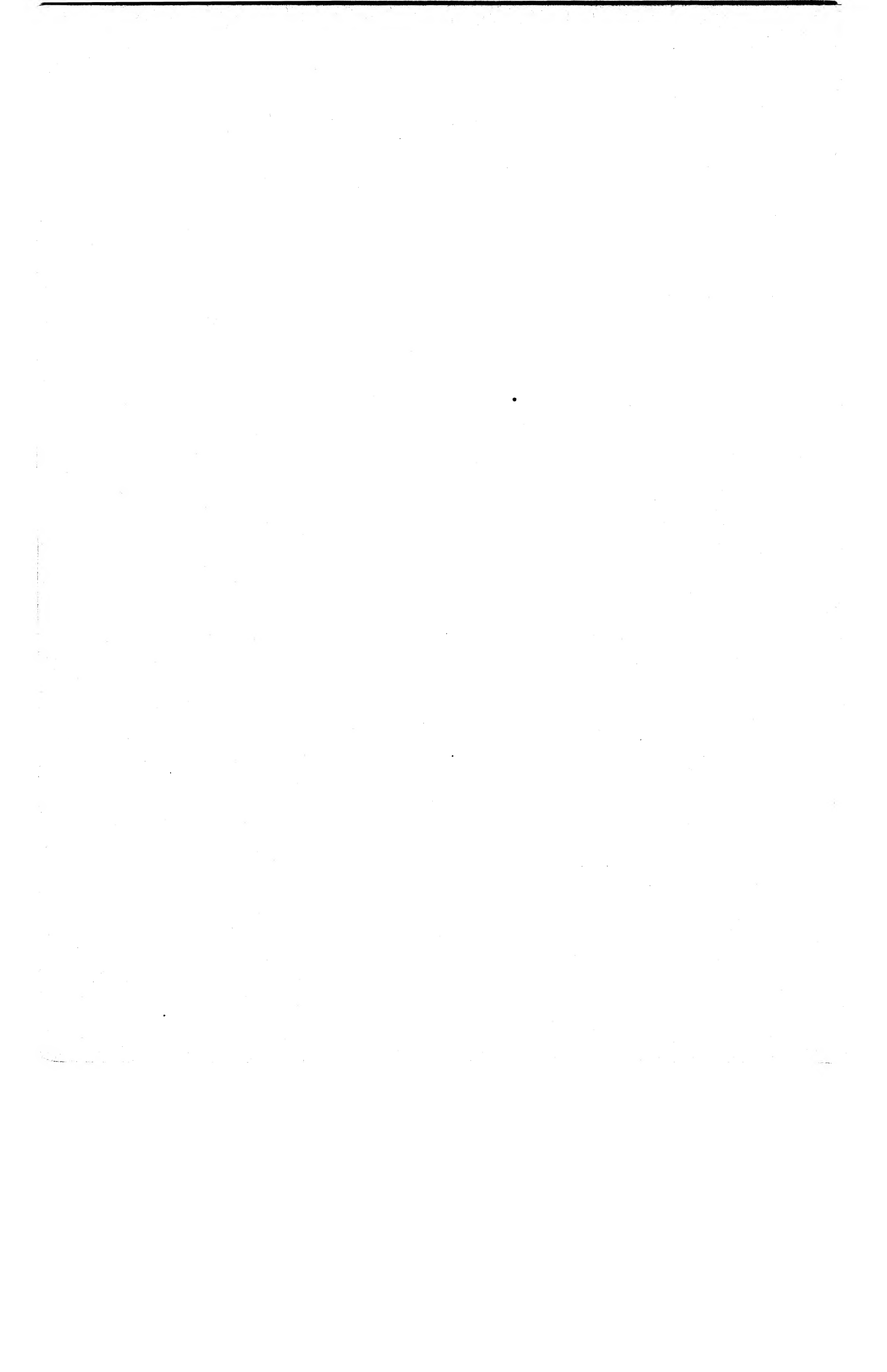


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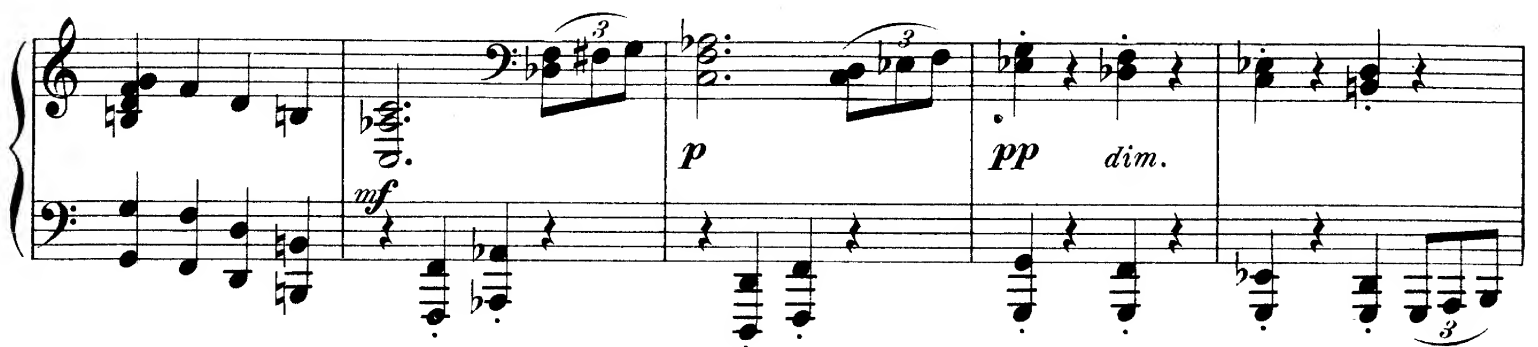
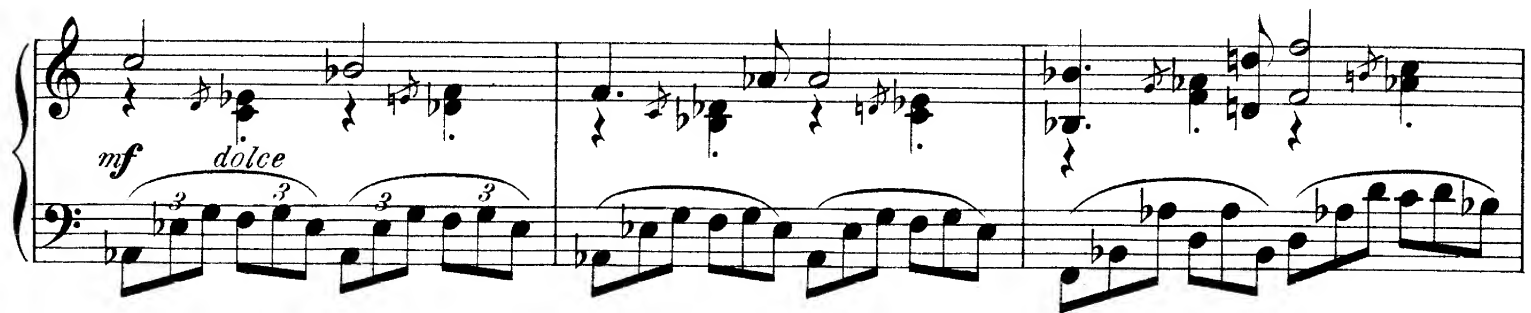
Marsch.

Moderato, ma non troppo lento.

E. A. Mac=Dowell, Op. 24 II.

The musical score is written for piano and consists of five systems. The first system is in bass clef and includes markings for *ppp stacc.*, *misterioso*, and *stacc.*. The second system introduces a treble clef and includes *ten.* and *mf* markings. The third system includes *f marc.* and *ten.* markings. The fourth system includes *ten.* and *3* markings. The fifth system includes *ten.* and *ff pesante* markings. The score features various musical notations including chords, triplets, and dynamic markings.





ppp

poco cresc.

f marc.

f

fff pesante

First system of the musical score. The right hand features a complex, dense texture of chords and arpeggios. The left hand has a more rhythmic accompaniment. A dynamic marking of *fff* *grandioso* is present in the middle of the system.

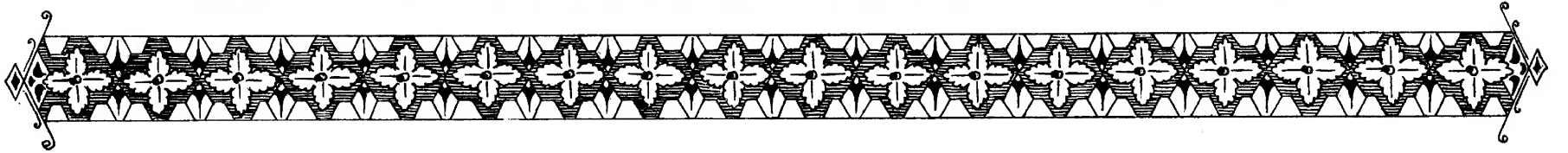
Second system of the musical score. The right hand continues with dense chordal textures. The left hand has a more rhythmic accompaniment. A dynamic marking of *marcatiss.* is present in the middle of the system.

Third system of the musical score. The right hand features a complex, dense texture of chords and arpeggios. The left hand has a more rhythmic accompaniment. A dynamic marking of *ten.* is present in the middle of the system.

Fourth system of the musical score. The right hand features a complex, dense texture of chords and arpeggios. The left hand has a more rhythmic accompaniment. A dynamic marking of *dim.* is present in the middle of the system.

Fifth system of the musical score. The right hand features a complex, dense texture of chords and arpeggios. The left hand has a more rhythmic accompaniment. A dynamic marking of *pp* is present in the middle of the system.

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- | | |
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Wiegenlied.

E. A. Mac-Dowell, Op. 24. III.

Andante sonnolento.

pp
con T. e Sord.

p
dolce

pp

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures. The bass clef staff contains a bass line with a slur over the first two measures. The key signature is three flats (B-flat, E-flat, A-flat). The tempo/mood marking *perdendo* is written below the bass staff. The dynamic marking *p* is written below the treble staff. The phrase *còn semplicità* is written below the treble staff. The system ends with a double bar line.

Second system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures. The bass clef staff contains a bass line with a slur over the first two measures. The key signature is three flats (B-flat, E-flat, A-flat). The dynamic marking *p* is written below the treble staff. The system ends with a double bar line.

Third system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures. The bass clef staff contains a bass line with a slur over the first two measures. The key signature is three flats (B-flat, E-flat, A-flat). The tempo/mood marking *cresc.* is written below the bass staff. The dynamic marking *f* is written below the treble staff. The system ends with a double bar line.

Fourth system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures. The bass clef staff contains a bass line with a slur over the first two measures. The key signature is three flats (B-flat, E-flat, A-flat). The tempo/mood marking *dolce* is written below the bass staff. The system ends with a double bar line.

Fifth system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures. The bass clef staff contains a bass line with a slur over the first two measures. The key signature is three flats (B-flat, E-flat, A-flat). The tempo/mood marking *poco marc.* is written below the bass staff. The system ends with a double bar line.

43

pp

47

pp

51

p

dolce

55

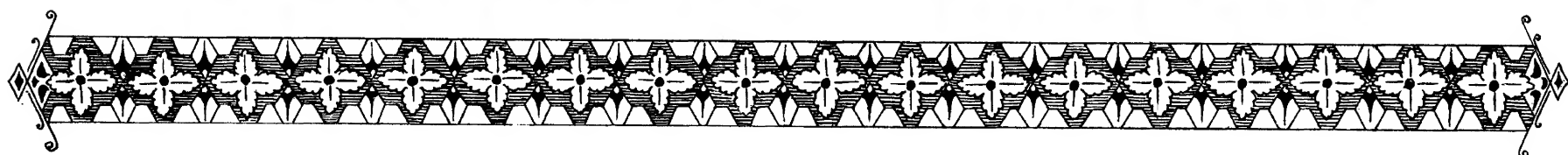
p legg. ten. pp

59

dim. morendo ppp



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Czardas.

E. A. Mac-Dowell, Op. 24. IV.

Presto con fuoco.

fz pp subito
il basso marcatissimo ma sempre leggiero

fz glissando
ppp con fuoco

fz legg.

poco a poco cresc.

ben articolato

1 2 1 4 1 4 1 4 2 3 1 4 5 2 5 1

fz

3 3 1 2 3 2 3 1 3 2 3 1 3 2 3 2

cresc.

ten.

marcato

fz

leggieriss.

legg.

fz

pp con 2 Ped.

29 34 39 44 50 56

4

marc.
senza sord.

51

marc.
senza sord.

56

fz
pp con 2 Ped.

61

marc.
senza sord.

66

fz
pp con 2 Ped.

71

marc.
senza sord.

76

pp con 2 Ped.
senza sord.

81

fz
legg.

86

5

poco a poco cresc.

fz

77

75

ben articolato

pp

legg.

79

fz

legg.

104

cresc.

ten.

marc.

108

fz

dim.

112



8

leggeriss.

fz

116



pp agitato

poco a poco cresc.

120



8

sempre cresc. e - - accelerando - -

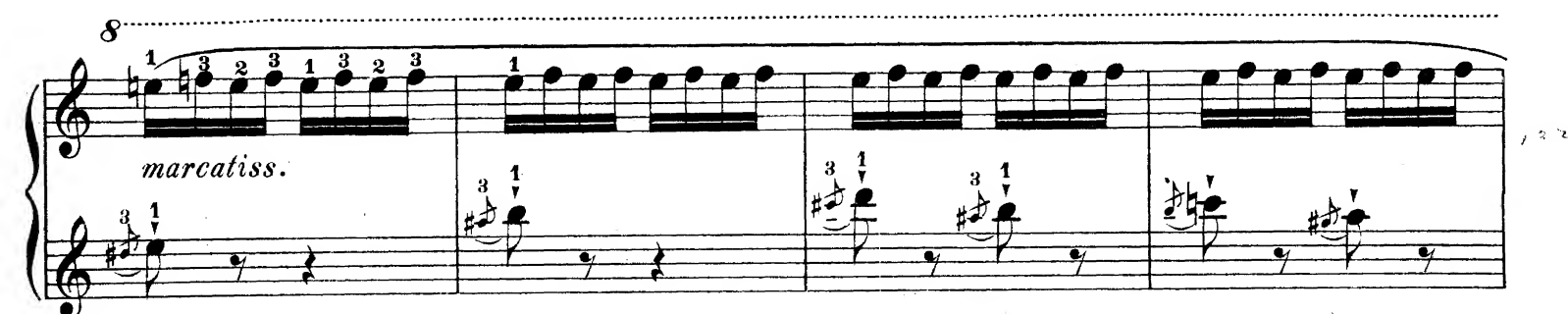
124



furioso

accel.

128



8

marcatiss.

132

132

legg. e accelerando

140

sempre accelerando

144

pp

pp accel.

sempre accel.

ppp

poco marc.

148

glissando

fz

fff

152

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Zingara von C. Chaminade Op.27 N^o 2.

Allegro.

M. 2.-



Ricordanza von François Bendel Op.105 N^o 2.

Andantino. molto cant.

M. 1.25



Campanella von Fritz Spindler Op.346.

Innig, nicht schnell.

M. 1.50



Vergiss mein nicht! von Giuseppe Arrigo.

Tempo di Mazurka.

M. 1.50



Dämmerstunden von Ludwig Schytte Op. 84 N^o 4.

Moderato.

cantabile e con espressione

M. 1.50



Krakowiak von Sigismund Noskowski Op.40 N^o 2.

Allegretto gajo.

M. 1.50



Oberek von Jos. Cas. Hofmann Op. 23. N^o 2.

Allegretto.

M. 1.50



Près du berceau von Maurice Moszkowski Op. 58 N^o 3.

Allegretto grazioso.

pochiss. rit.

M. 1.50



Legende von Ludwig Schytte Op.86 N^o 6.

Andante con moto.

M. 1.50



Abendnähe von Adolf Jensen Op.43 N^o 6.

Mässig bewegt, ausdrucksvoll.

M. 1.25

